

# Standards-Aligned Lesson Plan

## Middle School Art: Witness Walls (Nashville, TN)

*Developed in partnership with the  
Metropolitan Nashville Arts Commission.*

**Ayers Institute for Teacher Learning & Innovation**  
College of Education at Lipscomb University  
One University Park Drive  
Nashville, TN 37204-3951

[www.AyersInstitute.org](http://www.AyersInstitute.org)

Initial Publication: February 24, 2015  
Last Update: February 24, 2015

## Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on TN Academic Standards

### Art Grades 6-8

#### Section I: Planning

**Overview:** This section focuses on the elements to consider when planning for a content-specific lesson with TN Academic literacy standards embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.

<b>Lesson Topic: “Witness Wall” of Story Quilt Clay Tiles or Mixed Media Artworks</b>	<b>Time Frame/Lesson Length: 2 days</b> <b>*Day 1: Intro, text reading, brainstorming &amp; drawing out ideas</b> <b>*Day 2: Creating artworks</b>
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<b>Content Standard</b>	<b>State Performance Indicators</b>	<b>CCS Literacy Standards</b>	<b>Assessments (Please describe the specifics of the assessment)</b> ✓ <b>Formative</b> ➤ <b>Summative</b>
1.4 Apply successfully the qualities and characteristics of a chosen medium (e.g., make informed selection of materials based on anticipated physical/aesthetic qualities).  2.3 Use the various sensory and expressive qualities in art to evoke ideas and emotions (e.g.,	1.1.3 Select appropriate media, techniques, and processes to create intended meaning and desired effect in a work of art.  2.3.3 Apply various sensory and expressive qualities in a work of art.  3.1.3 Apply subjects, themes, and symbols in works of art in an effective manner.	CCSS.ELA-Literacy.RH.6-8.7 Integrate visual information (e.g. charts, graphs, photographs, videos, or maps) with other information in print and digital text.  CCSS.ELA-Literacy.WHST.6-8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.  CCSS.ELA-Literacy.WHST.6-8.9 Draw evidence from informational texts to support analysis reflection, and research.	<u>Formative:</u>  Ongoing one-on-one to checks for understanding throughout creative process  class discussion  thumbnail sketches  <u>Summative:</u>  Final project (clay or mixed media work) turned in with evaluation rubric  Venn Diagram compare/contrast reflection

<p>create an artwork that portrays a specific mood or feeling).</p> <p>3.3 Choose and execute ideas in a work of art (e.g., use ideas such as personal story, social issues/injustices, civil rights issues-- in a work of art).</p> <p>5.3 Reflect on the discussion of one's art and the art of others in class critiques.</p>	<p>5.3.2 Analyze similarities among and differences between one's artwork and the artwork of others. (compare/contrast reflection)</p>		
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Planning Element	Description
<p><b>Clear Learning Targets</b></p>	<ul style="list-style-type: none"> <li>• I can use various information: digital text &amp; powerpoint presentation, to learn about artists Walter Hood (Nashville <i>Witness Walls</i> installation) and Faith Ringgold (story quilts that reveal ideas, themes &amp; symbolism of her life and that of the Civil Rights Movement).</li> <li>• I can generate answers to the questions: “What social and civil injustices still exist today?” and select one on which to focus my art project.</li> <li>• I can create a story quilt *clay tile or *mixed media artwork in the style of Faith Ringgold that depicts my chosen current social or civil injustice that is in need of resolution still today.</li> <li>• I can use expressive qualities to create mood through the elements and principles of art in my project.</li> <li>• I can reflect upon my art by comparing and contrasting, using a triple Venn diagram, the works of Walter Hood and Faith Ringgold.</li> <li>• I can be a part of a class “Witness Wall” in the spirit of Walter Hood, where all of the clay tiles or mixed media works are displayed together as one big art installation.</li> </ul>
<p><b>Task Objectives (steps to reach mastery of clear learning targets)</b></p>	<ul style="list-style-type: none"> <li>• Brief introduction of Walter Hood, Faith Ringgold (powerpoint)</li> <li>• Have students read text about Walter Hood on Metro Arts website.</li> <li>• Have students research Faith Ringgold and her story quilts by use of iPads, computers, personal</li> </ul>

	<p>devices or handouts below. Digital is best since students can see several examples of the quilts.</p> <ul style="list-style-type: none"> <li>• Take note of themes, subjects, symbolism in F.R. works.</li> <li>• Brainstorm list of social and civil injustices that are still unresolved today. Can be school wide, community, worldwide, etc. Can do individually- then as a class.</li> <li>• Students take the social/civil injustice and form it into a question as a title for their artwork: e.g. “What’s really behind school shootings?”, “Racism: Aren’t we really all the same on the inside?” This will require some modeling and scaffolding by the teacher.</li> <li>• Begin synthesizing ideas into thumbnail sketches in sketchbook for art project.</li> <li>• Begin work in clay or mixed media supplies.</li> <li>• Reflection by compare/contrast Venn Diagram.</li> <li>• Display all works together as a class “Witness Wall”.</li> <li>• Reflect on the similarities and differences of this Wall and that of Walter Hood’s <i>Witness Walls</i>.</li> </ul>
<b>New Learning</b>	<ul style="list-style-type: none"> <li>• <i>Witness Walls</i> &amp; Walter Hood</li> <li>• History &amp; works of Faith Ringgold.</li> <li>• Clay processes and vocabulary if needed or mixed media processes and vocabulary if needed.</li> </ul>
<b>Anticipated Learning Challenges</b>	<ul style="list-style-type: none"> <li>• Even though this is a two day lesson, the art production could extend another two days for good development (esp. if glazing clay)</li> <li>• The reflection “compare/contrast” writing will be an additional 30 minutes, but is an important part of the conclusion of the lesson.</li> <li>• Be sure to set parameters for acceptable/school appropriate art (e.g. shooting gun at people; blood. Have a discussion with students that there are other high level creative ways to symbolically represent injustices without these.)</li> </ul>
<b>Scaffolding opportunities (to address learning challenges)</b>	<ul style="list-style-type: none"> <li>• Brainstorm as a class,</li> <li>• Think-pair-share</li> <li>• Buddy-partner-read for digital text</li> <li>• Small group discussion after reading to share content</li> <li>• Teacher check thumbnails for understanding, especially. in early stages</li> </ul>
<b>Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)</b>	<ul style="list-style-type: none"> <li>• Adapted text for learners with disabilities</li> <li>• Have several extra extension activities ready for students who are showing high interest or who master the content quickly</li> <li>• For the student with high artistic ability, challenge them further with special techniques in clay or mixed media: oil pastel, painting techniques.</li> </ul>
<b>Questioning: Planning to Illuminate Student Thinking</b>	<p><i>Assessing questions:</i></p> <ul style="list-style-type: none"> <li>• What question have I developed that addresses a social or civil rights issue that is present today?</li> <li>• How will I present this as my theme in my artwork?</li> <li>• How will I choose symbols or ideas to express this idea in a creative way?</li> </ul>

	<ul style="list-style-type: none"> <li>• Which elements or principles can help me create mood or feeling in my art?</li> <li>• How will I use those elements and principles specifically to create the moods/feeling I want to convey in my art?</li> <li>• What media, techniques, or processes will I choose to create the effects I desire in my art piece?</li> <li>• What similarities and differences will I find between my work and the works of Walter Hood and Faith Ringgold?</li> </ul> <p><i>Advancing questions:</i></p> <ul style="list-style-type: none"> <li>• What important message am I communicating with my art in this day and age?</li> <li>• Why is it important to for me to share the message about this social/civil rights issue?</li> <li>• If there could be a specific people group I could target with my art message (art work), who would it be? Why would it be this group?</li> <li>• What important discoveries have I made when comparing and contrasting my art with that of Walter Hood and Faith Ringgold?</li> </ul>
<b>Instructional Strategies</b>	Brainstorming, group discussion, use of technology, questioning, Venn Diagram, summative project
<b>Materials and Resources</b>	iPads, computers, personal devices, (if the aforementioned is not available: informational text handout on Faith Ringgold complete with visuals of her story quilts), Venn Diagram, rubric For making project in Clay-- clay, clay tools, glazes, (or paints) For making project in Mixed Media-- poster board or other very sturdy paper, various paints, oil pastels, charcoal, colored pencils, colored papers, scissors, etc.

## Section II: Presentation

**Overview:** This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

## Day 1

🔔 <b>Framing the Lesson</b> (10 minutes)		
<b>Detailed Procedure</b>	<b>Teacher Actions</b>	<b>Student Outcomes</b>
<ul style="list-style-type: none"> <li>• Introduction to <i>Witness Walls</i> Project to be installed in downtown Nashville and Walter Hood, artist commissioned to make it.</li> </ul>	<ul style="list-style-type: none"> <li>• Brief intro with ppt, show link to website, and text from website for students to read of Walter Hood and <i>Witness Walls</i> Art Installation to be at the downtown courthouse to commemorate the Nashville Student Movement lunch counter</li> </ul>	<ul style="list-style-type: none"> <li>• SW read digital text in the link to learn a brief history Walter Hood and of why the <i>Witness Walls</i> are being created for Nashville.</li> </ul>

<ul style="list-style-type: none"> <li>• Intro to Faith Ringgold and how her sewn and painted story quilts depicted her life as well as civil rights issues.</li> </ul>	<p style="text-align: center;">sit-ins and silent march to the courthouse.</p> <ul style="list-style-type: none"> <li>• TW intro a brief powerpoint on FR and her story quilts. <b>Note: T distributes rubric to students now so they know how they will be assessed at the conclusion of the project.</b></li> </ul>	<ul style="list-style-type: none"> <li>• SW start to assimilate information and make connections between Walter Hood and Faith Ringgold.</li> </ul>
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 **Exploring the Texts, Tasks and**  **Drawing out ideas ( 40 minutes.)**

<b>Detailed Procedure</b>	<b>Teacher Actions</b>	<b>Student Outcomes</b>
<ul style="list-style-type: none"> <li>• Students will learn more about Faith Ringgold on their own (read informational text) by use of iPad, computer, or personal device.</li> <li>• Generate ideas for student artworks. TW define what civil and social injustices are. (Note: Can find some info. attached here in appendices.)</li> <li>• Generate con't.</li> </ul>	<ul style="list-style-type: none"> <li>• TW direct students to websites about FR.</li> <li>• TW help students begin brainstorm session--can use popcorn-call-out or think/pair/share: (First students think individually, then pair up with elbow partner and share ideas, then share as a class.)</li> <li>• TW lead students to take the social/civil rights issue and turn it into a question. The teacher will need to model how to do this.</li> </ul>	<ul style="list-style-type: none"> <li>• SW learn more about FR and examine several of her story quilt artworks.</li> <li>• SW begin to understand themes, symbols and ideas behind her quilts.</li> <li>• SW brainstorm list of social and civil injustices and issues that are still unresolved today. Can be school wide, community, worldwide, etc.</li> <li>• S take the social/civil injustice they wish to create their art about and form it into a question as a title for their artwork: e.g. "What's really behind school shootings?" or "Racism: Aren't we really all the same on the inside?"</li> </ul>

<ul style="list-style-type: none"> <li>Exit Activity for DAY 1: “Exit ticket out.” <i>Why would we talk about these two artists together? What are a few similarities they share?</i></li> </ul>	<ul style="list-style-type: none"> <li>TW instruct students to begin several thumbnails and formatively assess around the room as they work.</li> <li>TW ask 2 questions for the S to answer (written out) and to hand in before leaving.</li> </ul>	<ul style="list-style-type: none"> <li>S synthesizes ideas into thumbnail sketches in sketchbook for art project. SW consider how to clearly convey the following in their art: theme, use of symbolism for civil or social injustice, mood/feeling, elements of art or principles of design (e.g. use of color to bring about the mood, patterns around the outside of center idea like Faith Ringgold did).</li> <li>SW answer these questions for the “Exit ticket out.” <i>Why would we talk about these two artists together? What are a few similarities they share?</i></li> </ul>
<p><b>BEGIN DAY 2</b> (Approx. 50 min.)</p> <ul style="list-style-type: none"> <li>Begin clay tile or mixed media work.</li> <li>Transfer thumbnails designs to final materials to begin final artworks.</li> <li>Note: For the design, the center square has the theme/symbolism of the social or civil injustice and all around the outside has the creative quilt-type patterns. When finished, the piece will resemble a quilt</li> </ul>	<ul style="list-style-type: none"> <li>Depending on budget, timeframe or wishes -select between clay or mixed media. T demonstrates various methods:   <b>For clay:</b> texture, patterns on borders to replicate idea of quilt, and proper connection for relief (score, slip and pressing clay to stay together.)   <b>For mixed media:</b> demo collage, painting techniques, and use of charcoal, colored pencil etc. Explain the use of several media for it to be called “mixed</li> </ul>	<ul style="list-style-type: none"> <li>SW begin their summative story quilt project in the clay or mixed media using several techniques and methods demonstrated. SW refer to their sketches but experimenting is also highly encouraged within the creative process.</li> <li>SW will be encouraged to refer to the rubric as they work. They will self-assess at the end of the project (circle the level they feel they have achieved in pencil) and then hand</li> </ul>

<p>block that will be a part of a class “Witness-Story- Wall.” when displayed.</p> <p>For Clay Tiles: Lay them flat on a table to display safely.</p> <p>For Mixed Media works: Staple to a bulletin board or tape to a wall.</p>	<p>media” in this art form.</p>	<p>in the rubric for final grading with their project.</p>
<p>☺ <b>Sharing, Discussing, and Analyzing</b> (Throughout the lesson)</p>		
<p><b>Detailed Procedure</b></p> <ul style="list-style-type: none"> <li>• The following questions will be asked throughout the lesson as the students are working (researching, designing thumbnail sketches and creating the final summative artwork.)</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>• What question/theme have I developed that addresses a social or civil rights issue that is present today?</li> <li>• How will I present this as my theme in my artwork?</li> <li>• How will I choose symbols or ideas to express this idea in a creative way?</li> <li>• Which elements or principles can help me create mood or feeling in my art?</li> <li>• How will I use those elements and principles specifically to create the moods/feeling I want to convey in my art?</li> <li>• What media, techniques or processes will I choose to create the effects I desire in my art piece?</li> <li>• What similarities and differences will I find between my work and the work of Walter Hood and Faith Ringgold?</li> </ul>	<p><b>Student Outcomes</b></p> <ul style="list-style-type: none"> <li>• Higher order thinking, deeper connections and authentic creating</li> </ul>

<b>❑ Closing the Lesson (20-30 minutes)</b>		
<b>Detailed Procedure</b> <ul style="list-style-type: none"> <li>• After completing the art project, SW complete self-assessment on rubric</li> <li>• SW then reflect by compare/contrast triple Venn Diagram.</li> </ul>	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Ask S to get out rubric given to them at the start of the project and circle their score (self-assess) in pencil.</li> <li>• Explain and ask S to complete the Venn Diagram reflection.</li> </ul>	<b>Student Outcomes</b> <ul style="list-style-type: none"> <li>• S have final chance to finish anything outstanding on the project for a higher grade.</li> <li>• S will make reflective discoveries as they compare and contrast their art with that of artists WH and FR.</li> </ul>

**📖 Extending the Learning**  
 The following are extension questions that should be used as a class discussion or written reflection for students at the conclusion of the project.

- What important message am I communicating with my art in this day and age?
- Why is it important to for me to share the message about this social/civil rights issue?
- If there could be a specific people group I could target with my art message (art work), who would it be? Why would it be this group?
- What important discoveries have I made when comparing and contrasting my art with that of Faith Ringgold?
- How does this ultimately tie back to the *Witness Walls* and Walter Hood’s installation in downtown Nashville? In your opinion, how does this connect or relate to Faith Ringgold’s art?
- How have you made a deep connection to the *Witness Walls* installation?

**Appendices:**

- Intro powerpoint on Walter Hood & Faith Ringgold, Visuals of FR works, Faith Ringgold notes for the teacher, Social Injustice Info., Summative Rubrics, Triple Venn Diagram

## Notes for the teacher

Faith Ringgold in her own words...

When I was a little girl growing up in Harlem, I was always encouraged to value who I was and to go after what I want. Ever since I was young, I've always had a need to express my ideas through art. Being an artist and a writer of children's books is a fulfillment of my lifelong ambition.

I became an artist for the same reason I became a writer - I wanted to tell my story. I was born in Harlem in 1930. I was the baby of my family, the youngest of three children. My childhood was the most wonderful period of my life, until now. Because I was sick with asthma when I was growing up, I was forced to spend a lot of time at home. This was not a hardship, however. Instead, it gave me time alone with my mother, who was a fashion designer at the time. She taught me how to sew (just like her grandmother had taught her) and how to be creative with art and fabrics. My mother also took me to museums and to see great performers. She put me in touch with the best of everything.

When my mother died in 1981, I started making quilts as a tribute to her. During that time, I was trying to get my autobiography published, but no one wanted to print my story. In 1983, I began writing stories on my quilts, as an alternative. That way, when my quilts were hung up to look at, or photographed for a book, people could still read my stories. I have "written" 30 story quilts since then. They are written the way I write my children's stories - each section written on the quilt is a page.

Writing children's books has allowed me to communicate my ideas and vision and, I hope, give back to children some of the magic they have shown me.

[www.Scholastic.com](http://www.Scholastic.com)

From the book, Coming to Jones Road, by Faith Ringgold

### *Introduction to Coming to Jones Road*

*I moved to Jones Road in Englewood, New Jersey on November 23, 1992 with the dream of constructing a studio and creating a garden.*

*Soon after I came to live on Jones Road and began to pursue my dream, I discovered that I was surrounded by hostile neighbors, who saw my presence on Jones Road as a threat to the "quality" of their lives. My dream of a studio and garden was to them, no more than a rooming house with transient occupants. For more than six years I struggled with the town board to obtain the permits necessary to override my neighbors opposition and build my studio.*

*Having traveled the world but never having lived anywhere but Harlem, this was an extremely traumatic experience for me. But art is a healer and the sheer beauty of living in a garden amidst trees, plants and flowers has inspired me to look away from my neighbors unfounded animosity toward me and focus my attention on the stalwart tradition of black people who had come to New Jersey centuries before me. In Coming to Jones Road I have tried to couple the beauty of the place and the harsh realities of its racist history to create a freedom series that turns all the ugliness of spirit, past and present, into something liveable. I am also trying, which is the hardest part of all, to speak in the voice of my grandmothers and fathers who made it possible for me in the twenty first century to walk free and tell their story.*

*Faith Ringgold*

# WITNESS WALLS

The Art Installation  
of  
Walter Hood



# WALTER HOOD



- ▶ In order to commemorate two very important Nashville historic civil rights events of the early 1960's: **the lunch counter sit-ins and the silent march to the courthouse**, artist **Walter Hood** has been commissioned to create an art installation called *Witness Walls*.

**Please read more about it now on the website:**

\*Be sure to click on the dropbox link to see images/thumbnails of the art renderings!

- ▶ <http://www.nashville.gov/News-Media/News-Article/ID/2664/ARTISTEDUCATOR-WALTER-HOOD-SELECTED-TO-CREATE-CIVIL-RIGHTS-ART-IN-PUBLIC-SQUARE-PARK.aspx>

## NOW, LET'S LEARN ABOUT ANOTHER ARTIST...

- ▶ She also works with Civil Rights topics, but in a different medium!

# STORY QUILTS

The Art of  
Faith Ringgold



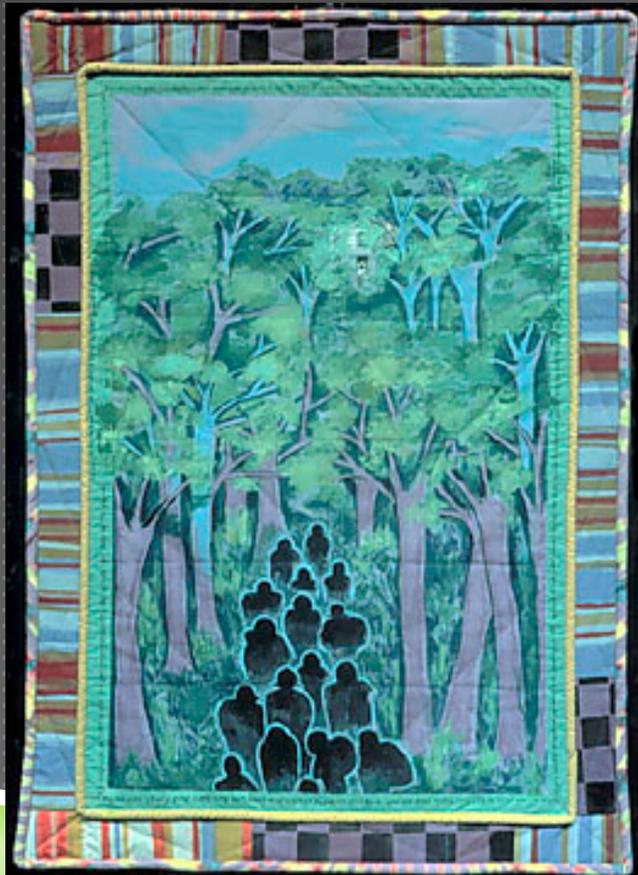
# FAITH RINGGOLD



- ▶ Went to art school and learned lots of different ways to create art.
- ▶ Decided as an artist to connect back to her ancestry and heritage by working with cloth and sewing and making “story quilts.”
- ▶ You will research and find out more:
  1. Where did she grow up?
  2. Who influenced her as she started making her story quilts?

# STORY QUILT THEMES

- ▶ Civil Rights: Equal rights- especially for blacks.



*Coming to Jones Road #7: We Jus Keep A Comin' 2000*

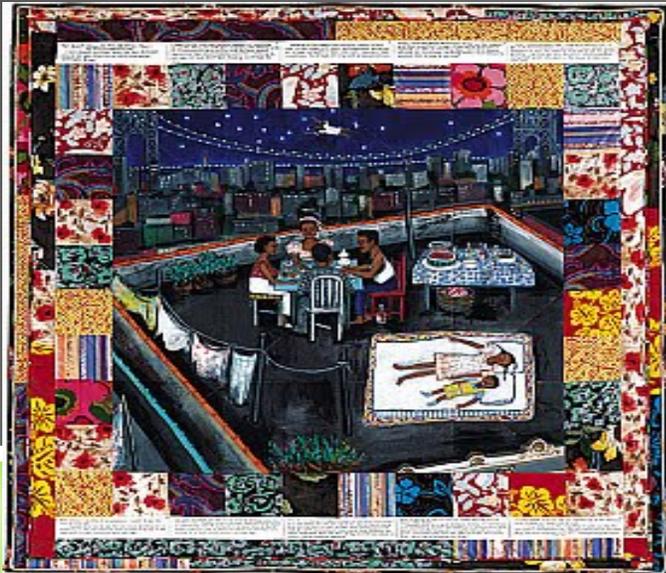
After moving to her dream neighborhood on “Jones Road” and wanting to have a house, a studio and a garden, Faith realized discrimination was very much alive when her neighbors did not welcome her because of her race.

# STORY QUILT THEMES

Based on Her Life

*Tar Beach 1988*

Tar Beach=the rooftops of the apartment buildings in Harlem.



*The Sunflower Quilting Bee at Arles 1991*

Women's Rights

- How women are seen
- African American women artists not getting art displayed in museums as much as men in the 1960's

# NOW YOUR TURN...

Using iPad, computer, or your device, learn more about Faith Ringgold and her story quilts. Explain each of the following in your sketchbook:

1. Where did she grow up?
2. Who influenced her as she started making her story quilts?
3. Find a different story quilt of Faith Ringgold's. Learn the title and the story the quilt depicts (tells.)
4. Describe the quilt you chose above in detail in terms of the elements and principles of art.
5. In your opinion, what makes Faith Ringgold's art clear and effective in this quilt story? Explain your answer.

# START TO CREATE...

\*\*Now, get ready to brainstorm some ideas for your own story quilt based on a Social or Civil Rights issue that is still in need of work or resolution today.

\*\*After this, you will begin to draw out your Story Quilt ideas in your sketchbook!

# SOCIAL JUSTICE AND INJUSTICE

## Basic Definition from Merriam Webster:

### SOCIAL JUSTICE

A state or doctrine of egalitarianism

## Thoreau, Henry David

b. 1817 - d. 1862

*Henry David Thoreau, a philosopher, naturalist, social reformer and author, is best known for Walden, or Life in the Woods, his account of two years in the wilderness in his hometown of Concord, Massachusetts. There, in a small, self-built house, he observed nature and experimented with simple living. Thoreau studied at Harvard, taught grammar school, and with his mentor Ralph Waldo Emerson led the Transcendentalist movement. He was arrested in 1846 for refusing to pay the poll tax in protest against slavery and the Mexican-American War. His night in jail prompted him to write Civil Disobedience, an essay that contends individuals ought not to surrender their consciences to the majority or to the government. If a law "is of such a nature that it requires you to be the agent of injustice to another," he states, "then, I say, break the law." Thoreau's thinking on civil disobedience greatly influenced Leo Tolstoy, Mohandas Gandhi and Dr. King.*

Source: <http://www.thekingcenter.org/archive/theme/4227>

## Expanded Definition from Wikipedia:

### SOCIAL INJUSTICE

**Social injustice** is a relative concept about the claimed unfairness or injustice of a society in its divisions of rewards and burdens and other incidental inequalities based on the user's worldview of humanity.

	100-90 A	89-80 B	79-70 C	70-65 D	below 65 F
<b>Design &amp; Time/Effort</b>	Class time was used wisely. Student put significant thought into the design & sketches of the story quilt.	Class time was generally used well. Effort was put into thought, design & sketches of the story quilt.	Some effort was displayed as shown in the design & sketches and the assignment is complete.	Little effort was put forth in the sketches & design and the assignment is not complete.	No effort was put into the assignment.
<b>Use of Subject, Theme &amp; Symbolism</b>	Concept is extremely well developed. The subject, theme and symbolism is sophisticated and comes across well to the viewer.	Concept is developed and the piece can strongly convey the subject, theme & symbolism.	An adequate amount of consideration was put into the meaning. One can tell the basic meaning of the concept by looking at the art.	Some thought was put into the meaning of the work, but message is unclear and could use refinement.	Very little thought was put into the meaning behind the work. Meaning is unclear.
<b>Form/ Composition (Form=Your Clay Tile Sculpture)</b>	Form displays excellent use of the following: coil, pinch, modeling, or slab techniques. Student went beyond basic composition to create exceptional work.	Form displays proficient use of: coil, pinch, modeling, or slab techniques. Student used very good use of composition to create work.	Form displays basic use of: coil, pinch, modeling, or slab techniques.	Form displays an attempt at the use of: coil, pinch, modeling, or slab techniques.	Form does not display any techniques or were not attempted from demonstration.
<b>Construction/ Craftsmanship</b>	Construction is very sturdy and according to directions. Sculpting is very neat and unwanted scoremarks are smoothed out.	Construction follows directions. Sculpting is neat and unwanted scoremarks are smoothed out.	Student followed most instructions. Sculpting is mostly neat and most unwanted scoremarks are smoothed out.	Student followed some instructions resulting in inferior construction. Sculpting is not very neat and unwanted scoremarks are not smoothed out.	Student did not follow construction instructions resulting in a very unstable project. Sculpting is not at all neat and unwanted scoremarks are not smoothed out.
<b>Glazing or painting</b>	Glaze or paint is applied with great skill and neatness with careful attention to color choice.	Glaze or paint is applied well and neatly as well as color choice considered.	Glaze or paint is applied with some skill and mostly neat. Color choice somewhat considered.	Glaze or paint is applied, but very sloppy. Color choice was not considered or very limited.	Glaze or paint is not applied / completed.



## STORY QUILT MIXED MEDIA

## ARTWORK

	100-90 A	89-80 B	79-70 C	70-65 D	below 65 F
<b>Design &amp; Time/Effort</b>	Class time was used wisely. Student put significant thought into the design & sketches of the story quilt.	Class time was generally used well. Effort was put into thought, design & sketches of the story quilt.	Some effort was displayed as shown in the design & sketches and the assignment is complete.	Little effort was put forth in the sketches & design and the assignment is not complete.	No effort was put into the assignment.
<b>Use of Subject, Theme &amp; Symbolism</b>	Concept is extremely well developed. The subject, theme and symbolism is sophisticated and comes across well to the viewer.	Concept is developed and the piece can strongly convey the subject, theme & symbolism.	An adequate amount of consideration was put into the meaning. One can tell the basic meaning of the concept by looking at the art.	Some thought was put into the meaning of the work, but message is unclear and could use refinement.	Very little thought was put into the meaning behind the work. Meaning is unclear.
<b>Composition: (Arrangement and Use of Space)</b>	Excellent use of space with subjects/symbols to create emphasis and hold viewer attention. Student went beyond basic composition to create exceptional work.	Proficient use of space with subjects/symbols for a work well done. Student used very good use of composition to create work.	Basic use of space with subjects/symbols, however some areas seem a bit unresolved. Composition is ok.	Space is not used well or thought through. Subjects/symbols seem randomly placed.	Space is distracting due to minimal work. Too much empty area or unresolved area.
<b>Mixed Media Work</b>	I can use at least 4 different types of mixed media in an exceptional way, with experimentation, and with effectiveness. <b>List all the media you chose out to the side of this column.</b>	I can use at least 4 different types of mixed media in a strong way, with experimentation. <b>List all the media you chose out to the side of this column.</b>	I can use at least 3 different types of mixed media in a strong way, with experimentation. <b>List all the media you chose out to the side of this column.</b>	I can use at least 2 different types of mixed media with some experimentation. <b>List all the media you chose out to the side of this column.</b>	I can use at least 2 different types of mixed media with no experimentation. <b>List all the media you chose out to the side of this column.</b>
<b>Craftsmanship (Neatness in use of all media)</b>	Great skill and neatness shown with careful attention to detail. Exceptional work.	Skill shown with careful attention to neatness. Strong work.	Some skill shown and mostly neat. Basic work.	Mostly sloppy. Not much attention was made toward craftsmanship. Poor work.	Very sloppy or incomplete. Unacceptable work.

STORY QUILT MIXED MEDIA  
ARTWORK

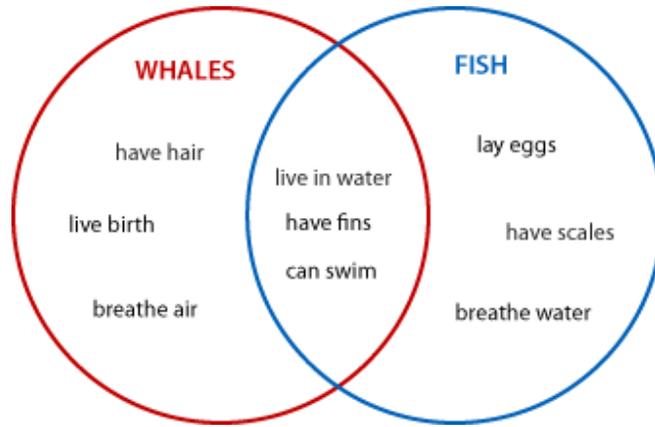
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**Venn Diagram: Higher Order Thinking!**

Name \_\_\_\_\_

Please compare and contrast your art with the work of Walter Hood (*Witness Walls*) and Faith Ringgold (*Story Quilts*).

*\*See the example here on how to develop a Venn Diagram.*



~Be very specific as you reflect and then construct your Venn Diagram!

